

To Arouse Students' Interest in National Music by Informing them about Shashmaqom Branches

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Annotation: Shashmaqom is a collection of melodies and songs sung in 6 different scenes and in 6 different moods. Although there are 6 different types of shashmaqom, there are other melodies that are close to it. This status is evident in the songs of the branches. In them, the structure of the frog varies relative to the main branch to which it belongs.

The aim of the article is to arouse students' interest in national music by informing them about Shashmaqom branches.

Keywords: Shashmaqom, education, purpose, morality, Uzbek national maqom art, Buzruk, Rost, Navo, Dugoh, Segoh, Iraq.

Introduction. Tasks related to the restoration of national values in a renewed society, raising the morale of the individual, the establishment of a healthy social environment, raising the issue of ensuring the spiritual and moral maturity of citizens to the level of state policy, targeted, systematic, continuous education, Consistent implementation is closely linked to factors such as the focus on realizing the potential of the younger generation. In particular, it is important to bring up bachelors studying in music universities to be skilled, qualified, scientifically capable, spiritually rich and morally pure, loyal to their country.

The development of our national culture and art, in particular, our national music, has risen to the level of state policy. President of the Republic of Uzbekistan Shavkat Miromonovich Mirziyoyev on November 17, 2017 to the resolution "On measures to further develop the art of the Uzbek national maqom", on August 8, 2017 "On the activities of the State Conservatory of Uzbekistan Development and Improvement" and, on January 12, 2017, signed another important document on "Increasing and promoting the culture of reading

and reading". Among other issues, he spoke about the publication of textbooks and manuals for educational institutions, the radical improvement of the system of their delivery to students. Along with the achievements of the decree, it was noted that there are a number of problems related to the development of this field in terms of improving the culture of reading and reading among young people. It was noted that the publication of scientific, artistic and educational literature aimed at increasing the intellectual potential of young people, providing them with educational institutions, the work in this area is not organized systematically.

Shashmaqom is a collection of melodies and songs sung in 6 different scales and 6 different scales. Although there are 6 different types of shashmaqom, there are other melodies that are close to it. This status is evident in the songs of the branches. In them, the structure of the frog varies relative to the main branch to which it belongs.

Shashmaqom's Buzruk, Rost, Navo, Dugoh, Segoh, and Iraq maqoms are each large-scale cyclical works, each with about 20 to 44 major and minor maqom paths. The maqams, combined with the popular instruments, songs, and trumpets, make up a very large number. There are 208 instruments and up to 250 hymns in the books currently published.

The fact that Shashmaqom was always in touch with folk art and that it was constantly enriched and developed is reflected in the historical sources of music. The musicians and composers of the palace were skilled artists who grew up among the common people. For example, Darvish Ali Changi from Bukhara was a talented musician from the people. The foreword to his music pamphlet mentions that Darvish Ali had a passion for music from a young age and was invited to the palace after mastering the art of playing

the flute. Composers and court musicians who rose to this level of leadership are common in history.

They constantly brought their musical art to the palace, but the musical works performed there were not limited to the palace. Professional music is enriched by folk music. In addition, the fact that the poems recited in the maqoms are the poems of classical poets did not leave them alone in the palace. Notations, sometimes wise and religious poems, were sometimes performed on the maqoms, thus preserving the original lyrical character of the maqoms. The melodies and songs combine intonation, melody structure, melodic structure and rhythmic methods typical of Uzbek-Tajik folk music. The status quo in musical instruments is one of the factors that determine the character of the curtain melody music. Well-known Khorezmian musicians Muhammad Yusuf Devonzoda Kharratov and Bekjon Rahmon oglu spoke about this in their book "History of Khorezm Music". Many of the views on the basis of the status quo in prof. V.M. It can also be found in the works of Belyaev. Musicologists I. Akbarov, Yu. Cohn's opening remarks also contain valuable insights into the status quo.

In the performance of maqoms, as mentioned, tanbur and doyra are the leading words from musical instruments. The tanbur consists of 3 strings (setor) and 4 strings (chortor). The three-stringed tanbur is widely used in Khorezm. The tanbur played the same role in the Shashmaqom as the oud played in the performance of the "Twelve maqoms" until the 15th century. Therefore, many issues in Shashmaqom, including the issue of lad, were explained in connection with the tanbur.

Musicians have used the tanbur more for maqom. Usually only the first string is played with a noxunak, and the rest resonate as the melody is played. In music theory, tanbur strings also mean that sounds at different pitchings do not change in the performance of the melody, but repeat. The range of the tanbur curtains corresponds to the diatonic sound. Some of the sounds that go out of the diatonic system are caused by pushing the curtain or pressing the curtains harder or slower while the musician is playing.

It is obvious that there is a great deal of confusion in the notation of Shashmaqom in terms of its fret structure. For example, when the tanbur is set to the status of Navo, this is felt by every musician during the performance. Such confusion is also common in makoms and their branches. When the "Twelve maqoms" and its branches were merged into the Shashmaqom, they included maqoms and branches with different scales in certain maqom paths, and they retained their lad base within the Shashmaqom. This is one of the reasons why Shashmaqom is so confusing. Therefore, it is natural that there will be some difficulties in comparing the structure of "Twelve maqoms" and Shashmaqom. In modern music systems, when recording melodies, the corresponding tones and sounds are given in a pure lad structure, and it is not possible to record other small elements in the melodies.

It should be noted that the twelve maqoms are not pure, but their compatibility with the diatonic vowel system is crucial in comparing the basis of the Shashmaqom lad with it and in determining their relationship to each other. Therefore, taking into account the tonality of melodies and songs in the system of "Twelve maqoms" and the similarity or commonality of their melody elements, it was concluded that "Twelve maqoms" was formed in the form of Shashmaqom. This is evidenced by the closeness of the Ushshak, Rost, and Buslik status systems. It is easy to adapt their speakers to the modern pure diatonic mode. This allowed them to be united on the basis of a single status in Shashmaqom and included as branches of Ushshak-Rost status.

Reflecting on the basis of the lash of Shashmaqom, it is possible to determine that the melodies and songs in it are based on another law. The loudspeakers that make up each status have base sounds (curtains). As the melody moves upwards, the base points (sounds) are felt separately.

In the performance of maqoms and their subdivisions, although it is possible to say from a high or low level according to the vocal range of the hafiz, the principles of the maqom's structure must be taken into account when recording, and the overall structure of the

maqom system must be preserved. Even the musical treatises of medieval orientalist specifically mention the "twelve maqom" modes and the curtains on the oud strings that form the corresponding melodies and songs. At the same time, special attention is paid to the tonic, which begins the path of status. Previously, the singer performed the status by transposing according to his voice. But in music theory, their veils are given as they really are."

In the book "History of Khorezm music" the authors pay special attention to the beginning curtain of the maqoms - "tonic" and show its place in the curtains of the tanbur. This is not accidental, of course. The status is not only a set of melodies and songs that correspond to a certain mood, but also represents the stage at which they begin. These two aspects should be taken into account when explaining statuses. Many of Shashmaqom's published books sometimes do not address this issue. As a result, the alteration marks in front of the keys of the status branches, which must correspond to the same fret loudspeakers, are shown differently. This makes it difficult to determine the basis for the status of the branches. For example, let's take the status of Truth, which begins with the curtain "Do". There are no signs of alteration in front of the key in the instrument section. Although the auxiliary characters (diez, bemol) appear during the melody, the base of the curtain and the scale in which they begin do not change. His Sarakhbori is almost the same. Or in the branches of Interpretation of True Status Ushshak, Nasri Ushshak, Navruz Sabo, Savti Ushshak, Savti Kalon it is necessary to put alteration marks (bemol, diez) in front of the key because the beginning of the melody is not originally marked as "Do". from Such changes were made by the executive hafiz. Depending on the size and scope of their voices, they performed on different stages. The reason for the absence of such changes in the way of the instrument is that the range of sound on musical instruments is not limited, as in the case of hafiz, that is, there is no shortage of sound on musical instruments or low range of melody.

Many hafiz perform the maqoms individually, not as a whole group, but only in certain sections. They mostly knew only certain ways of status, and for them the

tonic was of little importance. That is why such hafiz were known in Bukhara and Samarkand as "Nasrchi" or "Savtkhon". Their repertoire consisted of Nasr (with their songs), Savt and Mogulcha (with their branches).

Considering Shashmaqom as a large-scale cyclical work as a whole, for us the starting point of each maqom and branch, the vowel sound, is of practical importance. Particular attention should be paid to the preservation of the status of the notes. One of the important tasks of Uzbek-Tajik musicology should be to study in depth the basics of maqom and its branches, to reveal in detail the process of its historical formation and development.

Shashmaqom branches. Shashmaqom's singing sections are made up of more complex sections. They are said in series after the instrumental parts of the maqoms have been performed one after the other. There are two main groups of departments in Ahula. The first includes Sarakhbor, Talqin, Nasr and Ufar, and the second includes Savt-Mogulcha. Although the names of the six maqoms are different in tone, their circle methods and weights are the same. The compositional traditions of Shashmaqom, which flourished in the 15th century and continue to this day, played a key role in the formation of the Shashmaqom singing sects. The theme of "types", which are an integral part of the maqom singing sections and play an important role in the development of the tradition of composition, deserves special attention here. They are still poorly understood, but it is difficult to imagine the structure of the status quo without a more detailed understanding of them. Types are the only living examples of the melody forms described in musical treatises of the 15th and 17th centuries and the tradition of composition of that time that has come down to us. Ishaq Rajabov writes in his book Maqomlar that "one of the well-known variants of the concepts of room, bozoi, savt, amal, which are mentioned in ancient musical treatises, is the question of species." So, before we get into the main parts of the maqoms that make up the singing department, let's look at the types. The word namud means "to appear, to come," meaning that a particular melody or piece of song appears in other ways of singing. Types are often derived from melodies at the beginning of maqom

branches, and they are used as the culmination of other branches.

In the verses used in the maqam verses, there are peaks called "Zebo pari" and "Turk", which, although not called "namud", in practice serve this purpose. They are not derived from branches, but are created independently by the composers. In this sense, they are not a species, that is, a manifestation of a particular status in other parts of the hymn.

The first part of the maqoms will be performed by Sarakhbor, Talqin, Nasrlar, Taronalari and Ufar. Originally performed with Sarakhborlar Taronalari, it is followed by Talqinlar and their Taronalar. Then Nasr Taronalari will be recited and Ufars will be performed. With this last assignment, the first part of the Shashmaqom singing section is completed.

In order to ensure that there is no interruption in the transition from one of these sections of the maqom to the singing section, the submission is the use of small parts of the hymn. It is known that submission means "submission". In this case, the singing path (movement) of a certain status branch is "transferred" to the second branch path, and then to the second branch. Suporish is a means of transitioning from Sarakhbor Tarons to Talqins, from Talqin Tarons to Nasr Tarons, and from them to Ufars. Another function of the assignments is that they serve as the conclusion and the final part of the status quo. For example, if a certain part is performed and transferred to the Tarona, it ends with a supper. Since a song usually does not complete the theme of the music as a way of singing, it is necessary to draw some conclusions. In this sense, assignments are a way of singing that serves to "summarize." Instructions are often taken from specific melodies in the maqom branches themselves, summarizing one or another section to ensure that the maqom moves smoothly from one singing track to another. In order for the song to take the place of delivery, it is performed in the form of a circle of the branch to which it is connected. In this way, the branches of the status are connected smoothly.

The emotional impact of the equestrian divisions in each of the six statuses is different and reflects the

status path to which they belong. The reason why they are called by the same name in different positions - Sarakhbor, Talqin, Nasr and Ufar, is mainly due to the uniformity and generality of the circle method and the weight of the poems recited to them. The names of these affiliates are the status of the affiliates themselves, sometimes with the names of the affiliates. For example, Sarakhbori Navo, Talqini Segoh, etc. are represented by maqoms, Nasri Ushshak, Talqini Uzzol, Ufari Chorgoh are represented by branches.

The branches of maqoms are musical works, so the word and the text play an important role in this. It should be noted that the poems and ghazals recited in Shashmaqom were mainly romantic and exhorting. From time immemorial, poems of various romantic meanings have been recited in the name of status. Therefore, it is wrong to say that they are said in a certain way. Historically, a melody of a certain status has been performed by any poetic work that corresponds to the size, spirit, idea, and content of the poem.

The singing section of each maqom begins with a section called Sarakhbor. Sarakhbor, as mentioned ("sar" - head, "akhbor" - message) means the main message, the informant, the main, the main theme of the status, the main melody. They are combined with the names of maqoms in Shashmaqom and are called Sarakhbori Buzruk, Sarakhbori Rost, Sarakhbori Navo, Sarakhbori Dugoh, Sarakhbori Segoh and Sarakhbori Iraq. The rhythm of the drums is two quarters, and the circle is two. The Sarakhbors of the Buzruk, Rost, Navo, and Dugoh maqams are performed under the first type of this circle method, and the Sarakhbors of the Segoh and Iraqi maqoms are performed under the second type. The circle method of Sarakhbors is simple. Therefore, despite the complexity of the structure of the melody, it reaches the listener quickly. The pace of the circle circle is slow and difficult to execute. Sarakhbors are carefully crafted original musical works. Once the singers are performed, their songs are connected. One of the most valuable sources of information is the Nightmare. It is known from Chapter 36 of this work that the Taronas, as well as popular folk sayings a thousand years ago,

were spiritual food that satisfies the spiritual needs of the listener. Sarakhbors have more Taronas than other branches. The melodies are 6 in each of Buzruk, Dugoh and Iraqi maqoms, 4 in Sarakhbori Rost, 2 in Sarakhbori Navo and 7 in Sarakhbori Segoh.

Folk melodies are often found in the songs of Sarakhbors. The melodies are small songs performed after the sections in the first part of the maqom hymn section, separated by numbers, such as the I, II, III, IV and other Taronas of Sarakhbori Buzruk. A song is a melody or melody. It is a name that represents the rubai form of poetry in the science of aruz. Three-quarters of a beat rhythm is often used in songs. The circle method of this size is performed with different units of percussion. Talqin and Chapandoz doira are widely used in the songs of Sarakhbor. Because the last Taronas in Sarakhbor serve as instructions for the transition to the Interpretations and not only ensure the diversity of the Taronas, but also link them to the next branch. Just as the melodies of the hymns vary, so do the dimensions of the poems recited to them. The melody structure of the songs also differs from each other. These chants, both large and small, are performed one after the other in Sarakhbor and after the other sections of the first part of the maqom chant. While there are lighter lines of song, there are also lines that are more difficult to perform in terms of melody structure and movement. The fact is that the Taronas does not contain the species that are present in the branches. So, they would only resort to this as a last resort. Another characteristic of songs is that many of them alone do not completely cover the image of a particular song. When they are performed one after the other, they complement and enrich each other, and at the same time form a certain category. This is a rule not only for Sarakhbor, but also for Talqin and Nasr Taronalar.

Shashmaqom also has Talqin branches, which are located in all positions except Iraq. Buzruk's interpretation is called Uzzol, Rost's interpretation is called Ushshak, Navoda's interpretation is called Bayot, Dugoh's interpretation is called Chorghoh, and Segoh's interpretation is called Segoh. Interpretation means "exhortation." At the beginning of the formation of Shashmaqom, our exhortation poems and

ghazals were recited to the Talqin hymns, hence the name Talqin. There is also a circle method in Eastern folk music called Talqin. So, these sections can be described as the ways of singing, which are performed in the style of the Interpretation Circle with the help of ghazals. The "exhortation" content of the commentaries was written in the 19th century and is reflected in the collections of poems recited in Shashmaqom. The rhythmic measure and the circle method of the interpretations are in the order of half-quarters and three-quarters, or vice versa. This circle method is more typical of Uzbek folk music than the peoples of the East.

Conclusion. Talqin, Nasr, and Ufar are rhythmic variants of each other in a certain circle, which are always in harmony with each other in terms of melody and movement. The interpretations, despite the complexity of the circle method, are a popular, pleasant, and attractive way of singing. The Talqincha forms, especially in the second part of the Shashmaqom hymn section, are popular among the people. Certain versions of Sarakhbor's songs are often used for the songs of interpretations. At each level there is one Melody of the Ways of Interpretation, which serves as instructions for the transition to Prose.

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